IFAR reports

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- **Unidroit Proposes Art Recovery Convention**
- **NY Gallery Employee Confesses to Theft**
- **Toronto Thief and Forger Arrested Again**

A previously unknown version of The Horse Fair *determined by IFAR to be a genuine Bonheur.*

Bonheur in Baton Rouge

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incorporating *Stolen Art Alert*

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A fourth autograph version of Rosa Bonheur's The Horse Fair *discovered by IFAR.*

The discovery of an original Rosa Bonheur painting is certainly not an everyday occurrence, but just such a work was identified recently through IFAR's Authentication Service. Its existence is all the more exciting as the picture is a version of Bonheur's 1853/5 masterpiece, *The Horse Fair*, which has been an attraction at The Metropolitan Museum of Art since 1887, the gift of Cornelius Vanderbilt.

Bonheur, born in Bordeaux in 1822, was a specialist in animal painting and frequented the Paris horse market often dressed as a man so as not to be conspicuous. According to the Metropolitan Museum's catalogue of 19th-century French painting by Charles Sterling and Margaretta M. Salinger, Bonheur's work depicts the horse market as "on the Boulevard de l'Hôpital near the asylum of the Salpêtrière...[and] shows with accuracy the trees of the Boulevard and the cupola crowning the chapel of the hospital," (p. 161).

In both the monumental original (approximately 8' x 16-1/2') and the half-size IFAR version, submitted for examination by its owner in Baton Rouge, the configuration of animals and horsemen is complex, depicting a herd of robust horses gathered together for sale. Some of the animal tenders are shown on horseback while others are precariously positioned among the galloping animals. The dynamics between the men and the horses contribute to the energy and tension of the composition.

In addition to the Metropolitan painting, Rosa Bonheur executed a second smaller version with the assistance of helpers, which is in the National Gallery in London. Thomas Landseer (1795-1880) used it as the model for his engraving of this work. Bonheur also made another replica, which is probably the painting listed in the H. McConnel Sale at Christie's London, March 27, 1886. There are also other engravings and numerous preparatory studies, cited in the aforementioned Metropolitan Museum catalogue.

The current owner of this work purchased it from a gallery in Baton Rouge, Louisiana. It had been sold in 1978 at Sotheby's London where it was catalogued as by "R. Bonheur," using only the artist's first initial, indicating that the auction house had reservations about wholeheartedly accepting the work as by Bonheur. According to the Sotheby's glossary, the single initial for the first name identifies a work as "of the period of the artist which may be wholly or in part his work." Only by using the

artist's full first name does Sotheby's express its belief that it is "a work by the artist."

In trying to provide a definitive opinion on this painting, IFAR did considerable library research on the three known versions of *The Horse Fair* focusing, in particular, on anything having to do with replicas and copies of this well-known composition. Some of the major books consulted included: *Rosa Bonheur, sa vie—son oeuvre,* L. Roger Miles (1900); *Rosa Bonheur, A Life and a Legend,* Dore Ashton (1981); *Rosa Bonheur, sa vie et son oeuvre,* Anna Elizabeth Klumpke (1908); and the sale from Bonheur's atelier a year following her death, *Atelier, Rosa Bonheur,* Vol. I. (paintings), Galerie Georges Petit, May 30, 31–June 1, 2, 1900, in which three small "Horse Fairs" were listed (probably preparatory studies). In none of the above material was there any information on the painting under consideration, nor was there a photograph of it in the photographic archives for Rosa Bonheur in the Frick Art Reference Library in New York.

As the IFAR painting is relatively unknown and does not appear to have been given any serious scholarly consideration, IFAR consulted with Dr. Annie-Paule Quinsac, a professor of Art History at the University of South Carolina. She is considered to be one of the leading authorities on Rosa Bonheur and has been studying the artist's works for ten years in preparation for writing the catalogue raisonné.

IFAR arranged to have Dr. Quinsac fly to New Orleans, where the painting was temporarily stored, to examine it directly. This undertaking proved very worthwhile because, although the expert felt that the work had been overpainted and carelessly restored in the past, she was convinced that it was by Bonheur. She eliminated any possibility that the work could be one of the numerous interesting copies in existence, which were painted by anonymous hands either before Bonheur's death (1899) but without her knowledge, or during the two decades that followed her death preceding the decline of her fame. As Dr. Quinsac observed, the strength of the overall composition, the distinctive quality of certain parts, the painting's history, are all elements that contribute to ruling out such a possibility.

The history of the work, as recorded in the Sotheby's catalogue entry mentioned earlier, identifies the consignor of *The Horse Fair* as Commodore C.H. Simpson. As the catalogue explained, "the present owner's grandfather, Commander A.H.O.P. Hill-Lowe of Court of Hill, Shropshire, was an artist and great admirer of Rosa Bonheur. By family tradition, the artist was commissioned by Commander Hill-Lowe to paint another version of her famous composition, *The Horse Fair,* which remained unfinished at her death." Dr. Quinsac stated that she has not been able to confirm this information, which seems to have been conveyed orally, and there are no Bonheur archives to refer to in such cases. However, she asserted that the stylistic elements add credibility to this provenance, which Sotheby's had no doubt accepted on face value because of the Simpsons' respectability. The fact that the painting had "remained unfinished at her death" would imply that it was painted around 1898–99, some 45 years after her original version of *The Horse Fair.*

Dr. Quinsac's stylistic analysis tends to confirm this late dating. She cites the handling of the trees and

Detail of The Horse Fair *showing a heavily restored area and the red ropes tied around the horses' tails, a later addition.*

other vegetation, the way in which the figures (left unfinished) have been sketched, and the overall composition as elements corresponding to Bonheur's style at the end of her life rather than in the 1850s when she first painted this composition. However, the scholar observed that it presents a difficult challenge for the connoisseur, for aside from having been very "savagely" mistreated by a restorer (in details such as the sky redone with a palette knife on the upper left corner or in the clumsy additions such as the red ropes that connect the horses or the adjunctive impasto used to boost an original light effect), this painting appears to have been finished by two different hands, clearly recognizable in a thorough examination.

According to Dr. Quinsac, some of Rosa Bonheur's works left unfinished in her atelier in By, southeast of Paris, were retouched after her death by her executrix and companion, the American portrait painter, Anna Klumpke, to whom one owes the comprehensive biography commissioned by the artist. The expert suggested that if the Commander's commissioned copy of *The Horse Fair* had been left unfinished, Klumpke would have considered it her duty to attempt to complete it. This would explain why, out of respect, she would have chosen to leave it unsigned. As Dr. Quinsac noted, Bonheur was so broadminded in matters of authorship for the copies of her main works that she always involved her entourage in the realization of these copies, and furthermore Klumpke had been given free rein to settle the estate. Dr. Quinsac suggests that the IFAR painting must have left Bonheur's studio retouched by Klumpke and Commander Hill-Lowe, perhaps dissatisfied, could have added other elements that would make the painting look closer to the Metropolitan Museum version, known throughout England from the Landseer engraving. This may be the reason for the *pentimenti* visible today in the rendition of some of the horses. Of course it is only conjecture as to who made the additions to the primary composition, but Dr. Quinsac is convinced that the general organization of the canvas, the treatment of the background figures and vegetation, as well as the overall composition are by the hand of the aging Bonheur, executed during the two years previous to her death. As for the definition of the horses and of the main protagonists, the scholar pointed out that they were painted at two different times, by two different artists. The expert added that to these three "campaigns of execution" one should regretfully add the damages produced by bad quality restoration.

Finally, Dr. Quinsac told IFAR that *The Horse Fair* in the Metropolitan Museum is a "towering" work and the discovery of this new version of Bonheur's masterpiece is "very exciting." She would like to think that the significance of this later version would focus on Bonheur's pleasure in returning to a nostalgic subject that had created such a sensation in the 1850s, bringing her instant fame. But there is always the less romantic possibility that the artist may have responded to a collector who offered her a tremendous sum for what may now be considered the fourth autograph version of *The Horse Fair*. Whatever the explanation, this newly-discovered work will certainly be considered an important addition to the artist's oeuvre.

Virgilia Heimsath Pancoast

This "Picasso" lithograph was seized in a May raid of Kuntz's Toronto home.

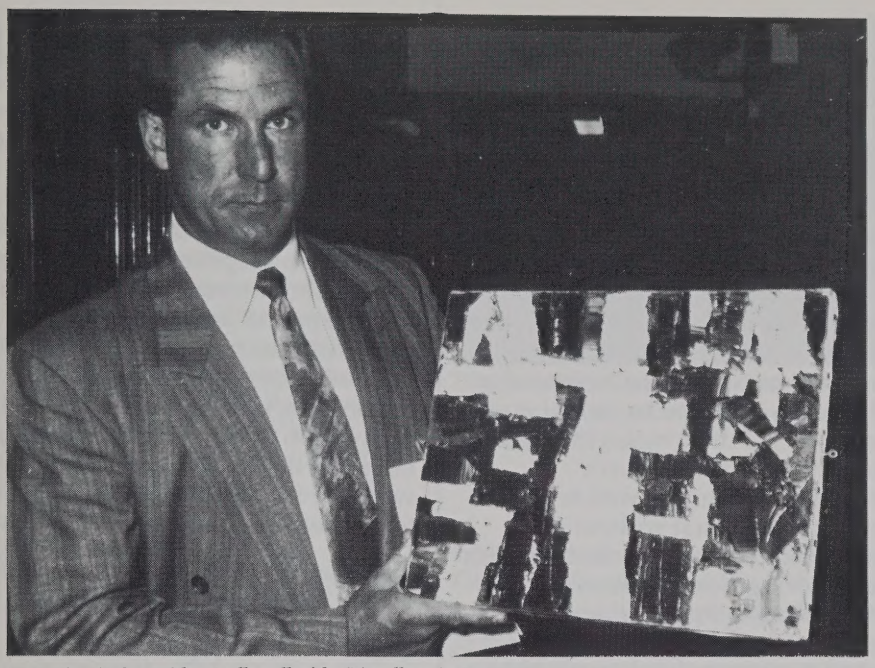
Toronto Thief and Forger Arrested

Two raids by Toronto police three months apart have focused the spotlight on Henri Kuntz again, and for the same reason as in 1986: art theft and forgery. In 1986, IFAR reported on Kuntz, the mastermind of numerous art burglaries in Toronto and the moving force behind countless forgeries (see *IFARreports*, 1986). Sentenced to five years by Judge Hugh Locke, Kuntz was believed to be out of harm's way for good. Unfortunately, that was not so! By this year, Kuntz was out and, it appears, up to his old tricks. This May, he was arrested and charged with possession of stolen property, two counts of fraud, and one count of attempted fraud.

Toronto police began their investigation in April after the Dresdener Gallery, in the Yorkville area of Toronto, reported purchasing a Jean-Paul Riopelle oil painting from an art appraiser for $58,000, below the market price for works by this prominent Canadian artist. Three weeks later, the appraiser offered the gallery three "Picassos," which were obviously fakes. Upon learning that the Riopelle and "Picassos" had come from the same source, the gallery owner informed the Toronto police of the matter. This prompted a police raid in early May of a house on Spadina Road in Toronto, which netted 50 works of art, including some supposedly by Riopelle, Picasso, Chagall, and Appel. The seized works ranged from lithographs to paintings.

Detective Neil Stokes of 52 Division of the Metro Toronto Police called IFAR in early June of this year. Were any of the seized works stolen, he asked. Or, he asked, were they perhaps fakes? The last question was prompted by the seizure during the raid of what appeared to be a negative of a Picasso print which could have been used to produce forgeries. Det. Stokes learned that the art appraiser was acting on behalf of a partner of a Toronto dealer calling himself Henri Beaulieu of Beaulieu Fine Arts; had IFAR heard of him?

IFAR told Det. Stokes about the



Detective Stokes with an allegedly fake Riopelle painting.

earlier account of Kuntz's activities, published in *IFARreports*, and the aliases he used in his previous spree. And, there was the name "Henri Beaulieu!" Kuntz hadn't even bothered to concoct a new alias! In addition to "Beaulieu," Kuntz used a variety of aliases this time around including Beauchamp, Henry Louis, and Henry Hoffman.

Reports of "Beaulieu" surfaced again in July, when the Fraser-Pinney Auction House of Montreal received a letter from Henri Beaulieu stating that he wanted to consign a Riopelle with an estimate of just $35,000 to $40,000. When Det. Stokes learned of the offer, he became suspicious and consulted experts who determined that the work was a fake. And the accompanying certificate of authenticity, not surprisingly, was a fake too from a nonexistent Paris art gallery, Galerie St. Germain.

The police staged a second raid of the house on Spadina Road on July 22 and seized another 50 works of art. This raid yielded two lithographs by Picasso and Chagall, stolen in 1990 from the Albert White Gallery in Toronto, and a Chagall stolen from the Eden Fine Art Gallery in 1985. Police also found a list of all the works stolen from the White Gallery. That theft from a converted warehouse totaled $670,000. Thieves bypassed two alarm systems by breaking through a wall. The 1985 theft at the Eden Gallery had totaled $67,000.

The works seized in the July 22 raid were kept in the basement and in envelopes under a rug in the master bedroom. Det. Stokes said that the Spadina Road home was decorated with what appeared to be more than $1 million worth of art and antiques.

Kuntz's previous activities went on for an extended period of time before he was caught and sentenced. He pleaded guilty five years ago to charges of fraud, possession of stolen goods, and conspiracy to sell forgeries as genuine works of art. Like the proverbial leopard, it seems he was unable to change his spots. But perhaps this time the spots can be cloaked in prison stripes for a longer period of time.

Toronto police have asked anyone who may have purchased Riopelle watercolors or oils to come forward. If you have any information on Kuntz or his activities, please call: Det. Neil Stokes, Metro Toronto Police, 52 Division, 416-324-5204.

Anna J. Kisluk

Unidroit Draft Convention

New Agreement Proposed for Stolen or Illegally Exported Cultural Objects

A panel of 14 specialists in art law and repatriation has proposed an international convention on how claims for stolen or illegally exported cultural property should be treated. The draft convention has many hurdles to clear before it becomes official, but it has the potential for a significant impact on U.S. museums.

The group included Riccardo Monaco, president of Unidroit; John Merryman, professor of law at Stanford University; Jean Chatelain, professor emeritus at the Sorbonne in Paris; Richard Crewdson, chairman of the International Bar Association's Committee on Cultural Property; Pierre Lalive, professor of law at the University of Geneva; and Lyndel Prott of the University of Sydney, who has researched the cultural property laws of various countries for UNESCO.

The draft was created under the auspices of the Rome-based International Institute for the Unification of Private Law—commonly called Unidroit—an organization of 50 nations dedicated to harmonizing the laws of different countries. Unidroit decided in 1986 to address the subject of the protection of cultural property and asked Gerte Reichelt, university *dozent* at the University of Vienna's Institute of Comparative Law, to prepare two preliminary studies in two years.

In 1988, Unidroit's governing council, convinced that the field of cultural property needed additional agreements to help countries retain their heritage in the face of strong market forces, set up a study group to produce the current draft convention. The draft covers all kinds of objects collected by museums, including "any material objects of artistic, historical, spiritual, ritual, or other cultural significance." The proposed convention also would go farther than previous agreements by including objects that are illegally exported as well as works that are stolen in the commonly understood sense, taken by force or stealth. It also

provides statutes of limitations, requiring claimants to commence legal action within three years of the time they knew (or reasonably should have known) the whereabouts of the object and sets a limit on any claim 30 years after the date of theft.

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) has expressed its support for Unidroit's efforts in preparing a legal instrument to supplement the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property of 1970. That convention has been a disappointment to observers who hoped it would reduce the trade in smuggled and plundered antiquities. Among the cash-rich, collecting countries, only the U.S. is a signatory; the United Kingdom, France, Germany, Switzerland, and Japan are not, and the booming art and antiquities market of the 1980s encouraged the plunder of archaeological sites in Asia, Central America, and the Mediterranean.

The U.S. law enacted in 1983 to implement the UNESCO convention is a compromise that provides a fairly cumbersome mechanism for countries that are party to the pact to ask the U.S. to ban the import of certain types of cultural property. A nation's request must persuasively demonstrate a cultural emergency resulting from the U.S. market's importation of the material. Since 1983, the federal Cultural Property Advisory Committee has recommended action on just a handful of requests that have resulted in import bans.

One innovative provision of the Unidroit proposal would require participating nations to facilitate the return of works to countries from which the objects have been exported in violation of local laws. Currently, the U.S. does not enforce the export restrictions of other countries, although it is illegal to bring stolen objects into the U.S. The Unidroit convention also covers cultural objects that are previously unrecorded but which come from a country in which the law asserts national ownership of everything originating within its borders.

One of the most difficult discrepancies the pact attempts to address among participating countries is the different philosophies of law on passing good title to stolen goods. In the U.S., the U.K., and countries whose legal systems derive from common law, it generally is true that one cannot get good title to a work that has once been stolen; what a thief does not own, he cannot give. Therefore, if a theft victim finds his property in your museum's possession, you might well be required to return it without compensation. In most countries with laws deriving from the Roman civil code (including France, Germany, Switzerland, and Japan), however, the legitimate purchaser in the open market is favored over the theft victim, thereby underscoring the validity of a good-faith commercial transaction. The buyer gets good title, and the original owner—the theft victim—can regain possession only through purchase.

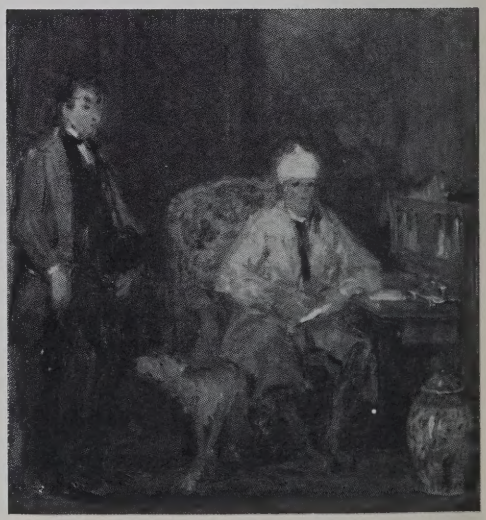
Generally speaking, laws that make it expensive and dangerous to buy stolen art and smuggled cultural objects inhibit the trade. Through practical means, they encourage buyers to be inquisitive and diligent in pursuing answers to questions of provenance that might otherwise be considered for ethical reasons or not at all. The markets that flourish in civil code countries attract smuggled goods and buyers seeking the finality of ownership those countries' laws provide.

The Unidroit draft states in Article 4 that a possessor—a private collector, dealer, or institution—that acquired an object in question in good faith and after exercising "the necessary diligence" is entitled to be paid "fair and reasonable" compensation. That would be the case in civil code countries. The language of Article 11, however, allows many of the earlier provisions of the convention to be modified according to each nation's laws. In particular, it allows stricter countries to override the payment provision and to disallow the possessor's "right to compensation."

A May meeting in Rome of government officials considered the current draft of the convention. Although it establishes basic principles of importance to nations rich in cultural property, the Unidroit convention is trying to harmonize not only disparate laws but deeply ingrained market practices. The possibility of many countries subscribing to the proposed convention in its current form does not seem likely, so the museum world can expect several years of tough negotiations ahead.

This article first appeared in Museum News, *September, October 1991, pp. 23–24.*

Constance Lowenthal



An Inside Job: Former Gallery Employee Charged in Theft

David Christie of the Bronx, a former employee of one of New York's best-known galleries, was arrested on May 1 and charged with grand larceny in the second degree. Last October, a large theft of over 40 old master paintings was discovered at the gallery after a staff member recognized five paintings in a Christie's East catalogue as belonging to the gallery. They had believed them safely in storage. A subsequent inventory revealed that many more works were missing from the storage area. (See *IFARreports*, Feb./Mar. 1991, nos. 209-12, 214-18, 220-27, 231-36, 239-40, 242-44, 246-47, 259, 261-65, 272 and 298; May 1991, no. 419, and June 1991, 624, 626, and 639.)

The five paintings scheduled for sale at Christie's East were returned, and Christie's cooperated with the police in providing information that eventually led to Mr. Christie (no relation to the auction house founders) after an eight-month investigation. The trail wound from the gallery to a flea market on West 26th Street, and to a dealer in the Bronx before ending with Mr. Christie who had left the gallery last November after eight years of employment as an art handler.

Mr. Andrew Koval, a designer of couture gowns and wedding dresses for Neiman-Marcus and other major clothing stores, had bought the five paintings consigned to Christie's East, as well as 15 others, from a dealer at the 26th Street flea market. The dealer in turn had bought the works from David Christie at a basement apartment in the Bronx. According to Detective Joseph P. Keenan of the Major Case Squad of the New York Police Department, Mr. Christie has admitted to stealing 15 paintings from the gallery. Their value is in excess of $650,000.

Although the works bought by Mr. Koval have been recovered, more

This Johannes Glauber landscape was stolen from the gallery and is yet to be recovered.

than 25 other works are still missing. Detective Keenan told IFAR that the investigation is continuing and praised Christie's, the art community, and Mr. Koval for their cooperation, which he credits with the recoveries to date. He said he hoped the continuing assistance of the art community might lead to the recovery of the still missing works. During the investigation, Det. Keenan found information leading him to Westchester and Connecticut, where some additional works have been recovered. He told IFAR that the paintings may have passed through the hands of a half-dozen people before their recovery.

Det. Keenan commented that this particular case highlighted several issues in regard to stolen works of art, the foremost being the need for galleries and dealers to have a complete and accurate inventory which is physically checked on a regular basis. Inaccurate records serve no purpose. Staff must realize the importance of keeping records for all transactions involving the movement or shipping of works of art. Works must be stored in secure areas with adequate safeguards. And, when a gallery discovers that works have been stolen, they should report them immediately, since stolen art moves very quickly. Alerting the art community to art thefts can be of immense importance in recovering the stolen works.

A.J.K.

Study for the Letter of Introduction *by Sir David Wilkie, still at large.*

Theft Foiled by Flat

Four Suspects Arrested by Dutch Police in van Gogh Theft

Amsterdam police arrested four suspects the week of July 15 in connection with the aborted April 14 theft of 20 paintings from the Vincent van Gogh National Museum. All four have been identified as Dutch citizens, including one former and one current employee of VNV, the security firm responsible for the museum's security. According to a Dutch press report, the two men associated with VNV have confessed passing on critical information about the museum's security arrangements to the other two suspects. These were arrested on July 17 but had not confessed at that time.

Police have told the press they believe the theft was commissioned and are continuing the investigation in hopes of identifying that person or persons who contracted the theft. A security videotape from the Van Gogh Museum of April 13, the day before the attempted robbery, shows the second pair of men in the museum. Reportedly, they are identified because of previous convictions for theft.

The arrests came after a team of 30 detectives spent several months investigating the theft, following up on tips. Phone taps were placed on several suspects, including those men finally arrested for the crime. Only a week before the arrests were made, the Dutch police announced they were calling a halt to the investigation. The police have denied that this was a strategy designed to lull the thieves but two of the arrested suspects called each other with the "good news" that they were no longer wanted by the police.

Following the arrests, Dutch police outlined the course of events that led to the aborted theft. According to reports in the Dutch press, two of the suspects approached the former VNV employee who had been fired by the security company to obtain information on the museum's security system. He in turn contacted

a former colleague who was still working for VNV after the men were promised 1 million guilders if the robbery succeeded.

One of the thieves secreted himself in the museum on Saturday and waited out the night somewhere within the building. Early on Sunday morning, April 14, two security guards on duty heard noises in the building indicating the presence of another person. Shortly afterwards, the thief, wearing a balaklava helmet similar to a ski mask, confronted them and forced the guards to let in his confederate. Holding the guards at gunpoint, the thieves then forced them to turn off the alarm system and locked the two guards up.

For the next forty-five minutes, the thieves had the run of the museum and removed twenty paintings from their frames; they then stashed them in a car owned by one of the guards and drove away. It took two hours for one of the guards to escape and call the police. A half hour later the car used by the thieves was discovered abandoned at the Amstel station, and the paintings were recovered, several of them severely damaged.

At the time of the theft, no one knew why the thieves had abandoned their haul. Speculation was rampant. Now, the rather prosaic reason has come out. Accomplices who were to meet them with another car for the next part of the escape suffered a flat tire. Apparently, when their confederates did not appear on schedule, the thieves panicked and fled, leaving behind their loot.

Dutch police have described the theft as a "mixture of amateurism and professionalism" saying that the end of the incident was indicative of amateurs at work. However, there was also extensive planning and the police have said that the kind of person who engages in this type of robbery "has to have known exactly what the situation in the museum is."

The theft has raised several unanswered questions, in particular, the lack of response by VNV, the security company, to the turning off of the alarm system at the museum. Neither the police nor VNV have commented on why the thieves had three-quarters of an hour to pick and choose among the paintings in the museum. In the 1988 theft at the Stedelijk Museum in which three paintings, a van Gogh, a Cézanne, and a Jongkind, were stolen, VNV also supplied the security and was criticized because it took a half hour to notify the police of the theft. A 1989 Dutch official report of an audit office called the security of the Van Gogh Museum "imperfect."

According to some press reports, the director of the museum, Mr. R. de Leeuw, is checking into the possibility of suing VNV, presumably on the basis of negligence. It has also been reported that the Ministry of Culture may claim damages from the accused men if they are convicted of the crime. The same press article reiterated the possibility of claims against VNV if they are found to have been negligent or to blame for allowing conditions leading to the theft.

A.J.K.

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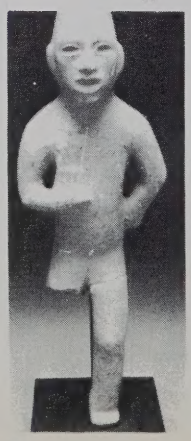

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Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Paintings, Pastels, Mixed Media Works, Watercolors

Rumanian, 20th Century

1 BEREA, Demetre de (1908-75). *Beach in the Pacific.* Oil on canvas. 91.4 x 71.1 cm. 91.287.3. New Canaan, CT. May 1, '89.

2 BEREA, Demetre de (1908-75). *The Canal of Venice,* 1973. Oil on canvas. 91.4 x 71.1 cm. A canal with buildings on the right in shades of red and yellow, the sky visible in the middle, a grassy embankment on the left. *91.287.1. New Canaan, CT. May 1 '89.

3 BEREA, Demetre de (1908-75). *Red Table in Venice,* 1973. Oil on canvas. 91.4 x 71.1 cm. A café on a square with red and yellow tables. *91.287.2. New Canaan, CT. May 1, '89.

Ethnographic Objects

Mexican, 1st Century, BC

4 Olmec. *Male Figure.* Stone. 33.0 x 11.4 cm. *91.285.1. Santa Barbara, CA.

5 Zacateces. *Male and Female Figure.* Red clay. Male figure: 44.5 x 25.4 cm. Female figure: 40.0 x 25.4 cm. *91.285.2. Santa Barbara, CA.

Mexican, Unknown Century

6 Guerrero. *Figure.* Stone. 14.0 x 10.2 cm. *91.285.3. Santa Barbara, CA.

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Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

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Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

709 INNESS, George (1825-94). *A Woods Interior*, 1881. Oil on canvas. 48.3 x 35.6 cm. Originally canvas on board but restretched on canvas. *91.281.1. Los Angeles, CA. Apr. 30, '91.

710 LAWSON, Ernest (1873-1939). *Evening by a River*. Oil on canvas. 35.6 x 50.8 cm. Signed in l/r: E. Lawson. Bears a label from Berry-Hill Gallery on verso. *91.296.1. New York, NY. Jul. 18, '91.

711 POTTHAST, Edward H. (1857-1927). *Landscape*. Oil on canvas. 38.1 x 55.9 cm. *91.281.2. Los Angeles, CA. Apr. 30, '91. *Recovered.*

American, 20th Century

712 APPEL, Karel (b. 1921). *Abstract Composition*. Gouache on paper. 45.0 x 58.5 cm. Signed and dated in l/r: Ch. Appel 55. In black, red, and blue. Also stolen were 11 lithographs by Atlan, Cerbisse, Arman, Agam, and Keith Haring. *91.300.2. Jumet, Belgium. Mar. 1, '91.

713 GATTA, John La, Attr. to (1894-1976). *Ballet Dancers*, 1930. Oil on canvas. 137.2 x 152.4 cm. *91.282.1. Woodstock, NY. Jun. 2, '91.

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714 GROSS, Chaim (1904-91). *An Acrobat Balancing a Figure,* 1958. Watercolor and pen on paper(?). 55.9 x 22.9 cm. Signed and dated in l/r: Chaim Gross 1958. Abstract composition of an acrobat balancing a female on his right hand, his left arm and hand extended, and standing on one foot. *91.276.67. New York, NY. Jan. 1, '89.

715 HARING, Keith (1958-90). *Little Bad Wolf,* 1986. Acrylic on canvas. 91.4 x 91.4 cm. Signed: K. Haring. Dated: 1986. Inscribed: "To Benny, love Keith" and "Little Bad Wolf." A laughing blue wolf with a pink tongue hanging out, on a yellow background. 91.286.1. New York, NY. May 28, '91.

Belgian, 19th Century

716 HERBS, Léon. *The Old Man,* 1885. Oil on canvas. 27.0 x 22.0 cm. Signed. 91.291.6. Uccle, Belgium. Feb. 28, '91.

Belgian, 20th Century

717 BERGHE, Frits van den (1883-1939). *The Smoker.* 54.5 x 49.0 cm. Signed in l/r. Also stolen were 11 lithographs by Atlan, Cerbisse, Arman, Agam, and Keith Haring. *91.300.4. Jumet, Belgium. Mar. 1, '91.

Canadian, 20th Century

718 BORDUAS, Paul Emile (1905-60). *The Flow.* Oil on canvas. 58.0 x 76.0 cm. Signed in l/r: Borduas. *91.302.1. Montreal, Quebec, Canada. May 5, '91.

719 MAYODON, Jean (1931-81). *Brittany.* Oil on canvas. 76.0 x 61.0 cm. Signed in l/l: Mayodon. *91.304.3. Montreal, Quebec, Canada. Mar. 9, '91.

720 MAYODON, Jean (1931-81). *Provence Landscape.* Oil on canvas. 76.0 x 102.0 cm. Signed in l/r: Mayodon. *91.304.2. Montreal, Quebec, Canada. Mar. 9, '91.

721 MAYODON, Jean (1931-81). *Still Life With a Guitar* Oil on canvas. 91.0 x 76.0 cm. Signed in l/l: Mayodon. *91.304.1. Montreal, Quebec, Canada. Mar. 9, '91.

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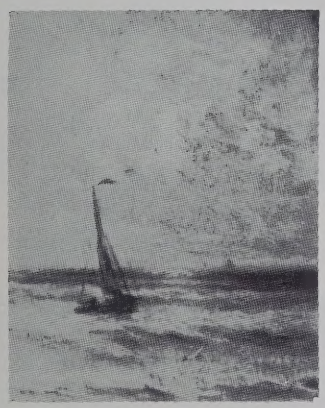

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722 NEMETH, Frank (b. 1919). *Still Life with Pears and Bottle.* Oil on canvas. 46.0 x 61.0 cm. 91.302.3. Montreal, Quebec, Canada. May 5, '91.

723 PELLAN, Alfred (1906-88). *Joy of Dawn.* Oil on board. 31.0 x 32.0 cm. Signed in l/r: Pellan. *91.302.2. Montreal, Quebec, Canada. May 5, '91.

Dutch, 19th Century

724 KOEKKOEK, Barend Cornelis (1803-62). *Youth in a Landscape,* 1835. Oil on canvas. 32.0 x 27.0 cm. *91.275.1. Driebergen-Rijsenburg, The Netherlands. Jan. 15, '91.

725 LAAN, Gerard van der (1844-1915). *Sailboat.* Oil on canvas. 18.5 x 15.0 cm. Signed in l/l. *91.275.3. Driebergen-Rijsenburg, The Netherlands. Jan. 15, '91.

726 PIETERS, Evert (1856-1932). *Beach Scene with a Figure and a Hooded Cart.* Oil on canvas. 30.0 x 40.0 cm. Signed in l/l. A village in the left background. *91.275.2. Driebergen-Rijsenburg, The Netherlands. Jan. 15, '91.

Dutch, 20th Century

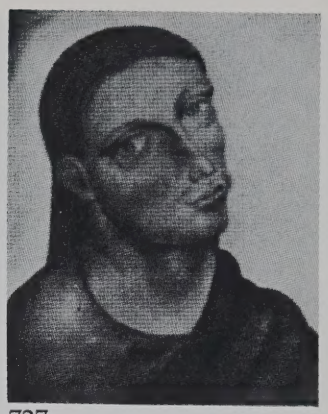
727 WOESTIJNE, Gustave van de (1881-1947). *Jesus as an Adolescent.* 48.0 x 34.0 cm. *91.291.2. Uccle, Belgium. Feb. 28, '91.

English, 18th Century

728 TURNER, Joseph Mallord William (1775-1851). *Grand Junction Canal at Southhall Mill,* 1810. Oil on canvas. 92.0 x 122.0 cm. *91.289.1. London, England. Nov. 8, '90.

English, 19th Century

729 HAYNES, John William (1836-1908). *The Fisherman's Wife,* 1852. Oil on canvas. 26.7 x 35.5 cm. A woman wearing a thin white bonnet and a long gray dress, seated in a rocking chair and leaning over a wooden crib draped with a red cloth and containing a baby. An unglazed window opening on the right shows a view of an open area of sea. At the extreme right is a cabinet with a rimmed bowl and a conical flask. *91.292.2. Hambledon, Hampshire, England. Dec. 30, '90.



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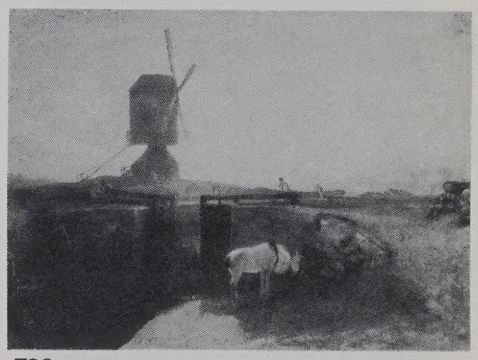

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730 HERRING, John F., Sr. (1795-1865). *Gray Horse Eating*, 1848. Oil on canvas. 29.2 x 29.2 cm. *91.292.3. Hambledon, Hampshire, England. Dec. 30, '90.

731 HOWELL, Peter. *Chantilly*. Oil on canvas. 50.8 x 45.7 cm. Five jockeys on a grassy race course with the inside fence behind the figures in the middleground; one jockey in the center on a bay or chestnut horse, flanked by two other riders on similarly colored horses, another rider to his left rear and the last to his right rear. *91.216.12. Tulsa, OK. Mar. 31, '91. *Reward.*

732 KEMP-WELCH, Lucy (1860-1958). *Hauling Timber*, 1895. Oil on canvas. 50.8 x 91.5 cm. Signed in l/r. *91.292.1. Hambledon, Hampshire, England. Dec. 30 '90.

European, 20th Century

733 BRUNON, Georges. *Vase with Flowers*. Oil on canvas. 74.9 x 94.6 cm. Signed l/c: Brunon(?). Abstract composition of a vase with flowers in shades of cream, green, white, and yellow. *91.276.59. New York, NY. Jan. 1, '89.

Flemish, 16th Century

734 BRUEGHEL, Pieter, the Younger (1564-1638). *The Tower of Babel*. Oil (?) on copper. 31.0 x 41.0 cm. *91.290.1. Geneva, Switzerland. Feb. 3, '91.

735 BRUEGHEL, Pieter, the Younger (1564-1638). *Viol Player Surrounded by Children*. 46.2 x 66.7 cm. *91.291.1. Uccle, Belgium. Feb. 28, '91.

French, 20th Century

736 CHAGALL, Marc (1887-1985). *Rabbi*. Gouache on paper. 67.0 x 53.0 cm. Signed in l/r: Marc Chagall. Also stolen were 11 lithographs by Atlan, Cerbisse, Arman, Agam, and Keith Haring. *91.300.3. Jumet, Belgium. Mar. 1, '91.

737 COULOT, Jean. *Alleluia*. 81.3 x 64.8 cm. Signed and dated on verso. Abstract composition in shades of red, yellow, blue, brown, and orange on a white ground. *91.276.62. New York, NY. Jan. 1, '89.

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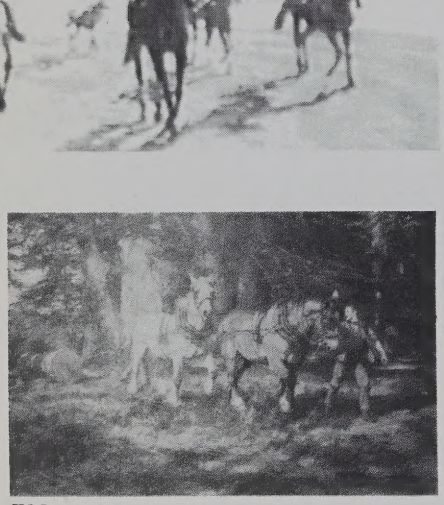

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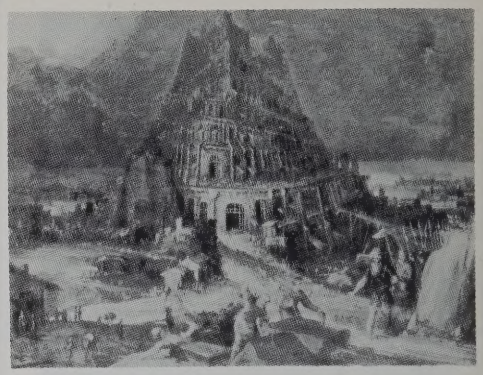

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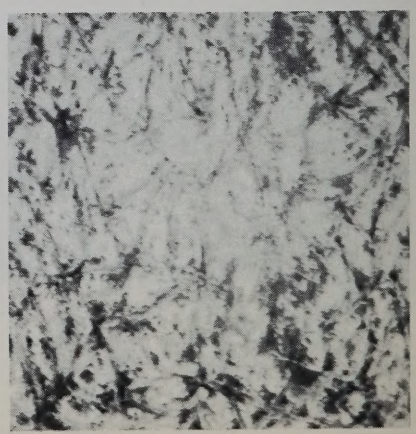

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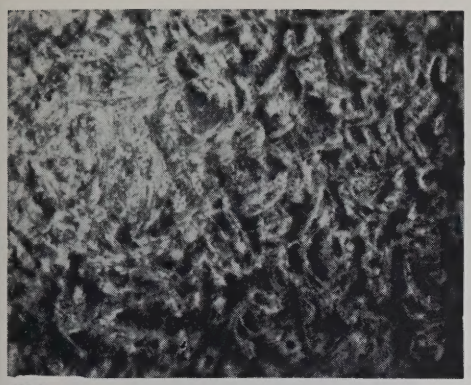

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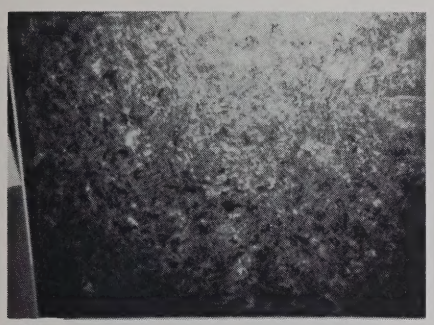

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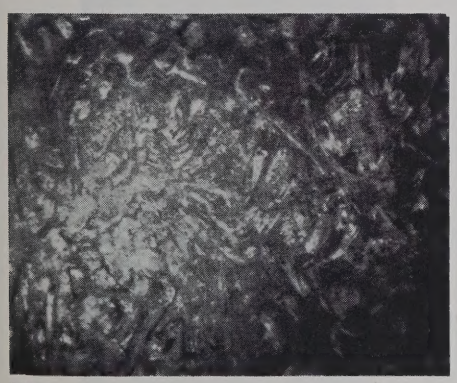

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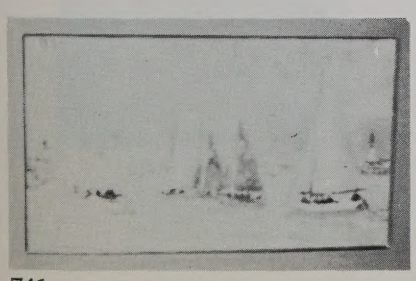

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738 COULOT, Jean. *Gold of the Hills.* Oil on canvas. 55.2 x 81.3 cm. Abstract composition in shades of blue, yellow, orange, white, gray, and other tones, with an area of orange in the center of the upper part of the canvas. *91.276.63. New York, NY. Jan. 1 '89.

739 COULOT, Jean. *Lavergne la nuit,* 1964. Oil on canvas. 68.6 x 76.2 cm. Signed and dated on both recto and verso. *91.276.60. New York, NY. Jan. 1, '89.

740 COULOT, Jean. *Nuit des sortilèges (Night of Sorcery),* 1964. 81.3 x 99.1 cm. Signed and dated on both recto and verso. *91.276.61. New York, NY. Jan. 1, '89.

741 HAMBOURG, André (b. 1909). *Marine View with Sailboats.* Oil on canvas. 26.0 x 43.8 cm. Signed in l/l. *91.276.70. New York, NY. Jan. 1, '89.

742 HAMBOURG, André (b. 1909). *Pair of Still-Lifes of Fruit.* Oil on canvas. 10.2 x 20.3 cm. Signed. *91.276.69. New York, NY. Jan. 1, '89.

743 HAMBOURG, André (b. 1909). *Red Umbrella.* Oil on canvas. 20.3 x 25.4 cm. Summer beach scene with a woman in blue holding a large red umbrella in the center, a boat with a red sail in the background. *91.276.68. New York, NY. Jan. 1 '89.

744 MAGRITTE, René (1898-1967). *The Heart of the Storm.* Oil on canvas. 80.0 x 66.0 cm. Also stolen were 11 lithographs by Atlan, Cerbisse, Arman, Agam, and Keith Haring. *91.300.1. Jumet, Belgium. Mar. 1, '91.

Italian, 18th Century

745 MARIESCHI, Jacopo di Paolo (1711-91). *The Grand Canal in Venice,* 1770. Oil on canvas. *91.289.2. London, England. Nov. 8, '90.

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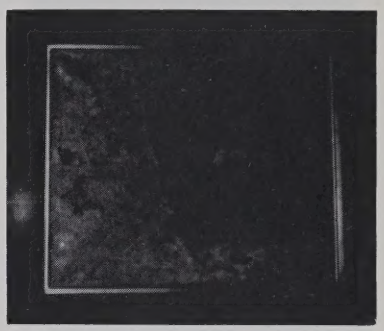

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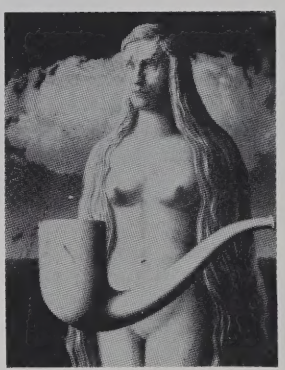

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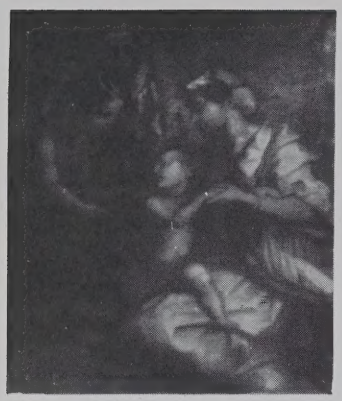

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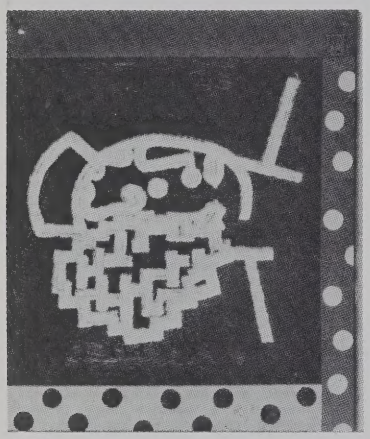

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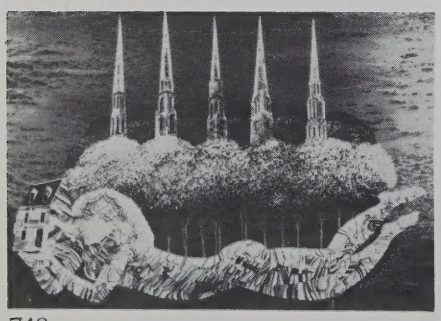

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Italian, 19th Century

746 DRIMINI, Leopoldo. *The Holy Family* (after Andrea del Sarto, Italian, 1487-1531), 1878. Oil on canvas. 139.7 x 114.3 cm. Signed and dated. *91.283.3. Brattleboro, VT. May 15, '91.

Spanish, 20th Century

747 ARROYO, Eduardo (b. 1937). *Waldorf Astoria I.* Oil on canvas. 60.0 x 73.0 cm. *91.294.1. Palma, Spain. Oct. 17, '90.

748 VILLALONGA, Jesus Carlos de (b. 1927). *The House of My Dreams,* 1985. *91.306.1. Montreal, Quebec, Canada. Feb. 11, '91.

Prints/Drawings

American, 20th Century

749 BELLOWS, George (1882-1925). *In Need of Assistance.* Pencil on paper. 39.4 x 42.5 cm. Signed in l/r: Geo. Bellows. *91.281.3. Los Angeles, CA. Apr. 30, '91.

750 CHRISTO, Javacheff (called Christo) (b. 1935). *Wrapped Trees Champs Elysées,* 1969. Signed and dated in l/l: Christo 1969. Drawing of the Champs Elysées with the Arc de Triomphe in the upper left. Bears the inscription along the lower edge: "Wrapped trees Apr 380 trees - Project for the Avenue des Champs Elysées and the Rond Point des Champs Elysées in Paris." Also stolen were 11 lithographs by Atlan, Cerbisse, Arman, Agam, and Keith Haring. *91.300.6. Jumet, Belgium. Mar. 1, '91.

Belgian, 18th Century

751 CHATELET, Claude-Louis (1753-94). *Les Fiances de la Sambre.* Charcoal on paper. 55.0 x 75.0 cm. A woman and child strolling along the banks of the Sambre River with factories along the sides. 91.299.1. Brussels, Belgium. May 1, '91.

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Belgian, 20th Century

752 DELVAUX, Paul (b. 1897). *Nude,* 1929. 60.0 x 48.0 cm. Signed and dated in l/r: PD 29-30. Also stolen were 11 lithographs by Atlan, Cerbisse, Arman, Agam, and Keith Haring. *91.300.7. Jumet, Belgium. Mar. 1, '91.

753 DELVAUX, Paul (b. 1897). *Nude with a Child.* Also stolen were 11 lithographs by Atlan, Cerbisse, Arman, Agam, and Keith Haring. *91.300.8. Jumet, Belgium. Mar. 1, '91.

754 PERMEKE, Constant (1886-1952). *Man Kissing a Woman,* 1927. Signed in l/r: Permeke. Bears the inscription in u/r: "Hartelijk aan Dr. Wiegersma, Oostende 27 July 27." Also stolen were 11 lithographs by Atlan, Cerbisse, Arman, Agam, and Keith Haring. *91.300.5. Jumet, Belgium. Mar. 1, '91.

French, 19th Century

755 SEURAT, Georges (1859-91). *Le Cocher de fiacre (The Coachman),* 1881. Conte crayon. 24.5 x 31.0 cm. Signed in l/l. *91.260.1. Paris, France. May 29, '91.

Japanese, 20th Century

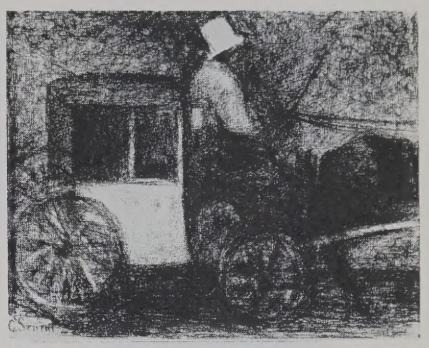
756 FOUJITA, Tsuguharu (1886-1968). *Eve.* Pen and ink on paper(?). 40.6 x 21.6 cm. Signed in l/r. *91.276.65. New York, NY. Jan. 1 '89.

757 FOUJITA, Tsuguharu (1886-1968). *Portrait of a Girl.* Ink on gold leaf paper. 29.2 x 19.7 cm. Half-length portrait of a young girl wearing a Dutch-style cap. *91.276.66. New York, NY. Jan. 1, '89.

Spanish, 20th Century

758 ARROYO, Eduardo (b. 1937). *Changai.* 68.0 x 51.5 cm. The word "CHANGAI" in Chinese style letters inscribed at the top. *91.294.3. Palma, Spain. Oct. 17, '90.

759 ARROYO, Eduardo (b. 1937). *The Whole Town's Talking About It.* Drawing on paper. 68.0 x 51.5 cm. *91.294.2. Palma, Spain. Oct. 17, '90.



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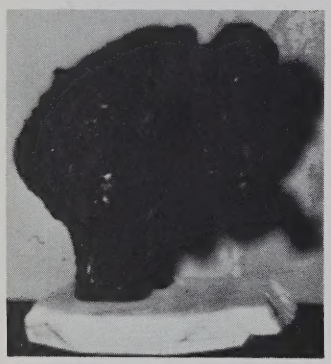

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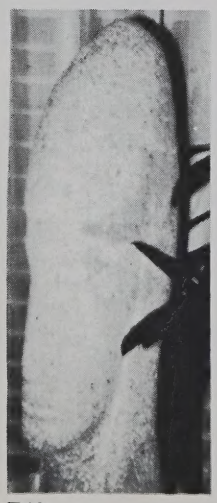

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Sculpture

American, 20th Century

760 ABRAMSON. *Abstract Form.* Veined beige alabaster. Ht. 38.1 cm. Elongated figural form. *91.276.36. New York, NY. Jan. 1, '89.

761 GOLDBERG, Reuben Lucieus (1883-1970). *Four Winds - Caricatures of Castro, Khruschchev, Hitler, and Mussolini.* Bronze. Ht. 27.9 cm. Signed. Dark brown patina and mounted on an oblong black base. *91.276.47. New York, NY. Jan. 1, '89.

762 HEYMAN, Ken. *Urgency.* Bronze. Ht. 24.1 cm. Female figure bending over and holding a child. Brown and green patina. *91.276.48. New York, NY. Jan. 1, '89.

763 Unknown. *Head of a Man with a Helmet.* Gray cast stone. Ht. 58.4 cm. Elongated head of a man wearing a simple helmet form. *91.276.41. New York, NY. Jan. 1, '89.

764 Unknown. *Torso.* Bronze. 30.5 x 12.7 cm. Body of a nude female. Green patina. *91.276.40. New York, NY. Jan. 1, '89.

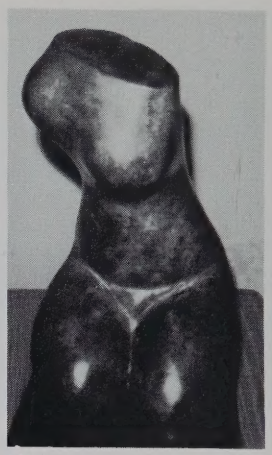
Canadian, 20th Century

765 BELANGER, Gerard. *The Joy of Living,* 1988. Bronze. Ht. 58.0 cm. *91.303.1. Montreal, Quebec, Canada. Apr. 22, '91.

766 BELANGER, Gerard. *The Kiss,* 1988. Bronze. Ht. 50.0 cm. *91.303.2. Montreal, Quebec, Canada. Apr. 22, '91.

767 NUNGUSUITUG, Quimiata. *Shaman Spirit,* 1990. Serpentine. Ht. 75.0 cm. *91.305.1. Montreal, Quebec, Canada. Mar. 27, '91.

768 VIVOT-FISHMAN, Lea. *Baby,* 1978. Bronze. 20.0 x 60.0 cm. *91.307.1. Montreal, Quebec, Canada. Apr. 21, '91.



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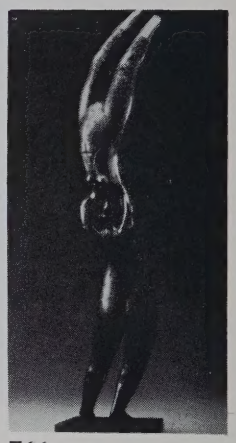

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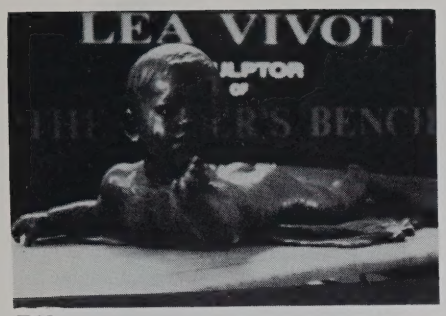

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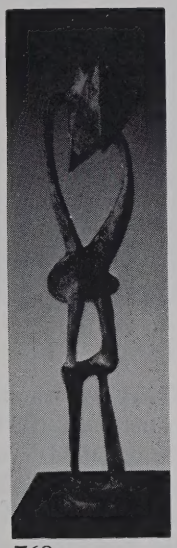
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English, 20th Century

769 MOORE, Henry (1898-1986). *Maquette of a Standing Figure*, 1950. Bronze. Ht. 26.7 cm. One of an edition of seven. Green and gold patina on a black base. *91.308.1. Kansas City, MO. Jun. 25, '91.

European, 18th Century

770 Unknown. *Portrait of Christ*. Oak. 76.2 x 61.0 cm. *91.283.2. Brattleboro, VT. May 15, '90.

European, 20th Century

771 BASBAUS, H. *Free Form Object*. Polychromed marble. 48.3 x 21.6 cm. Signed. Painted brown and gold. *91.276.42. New York, NY. Jan. 1, '89.

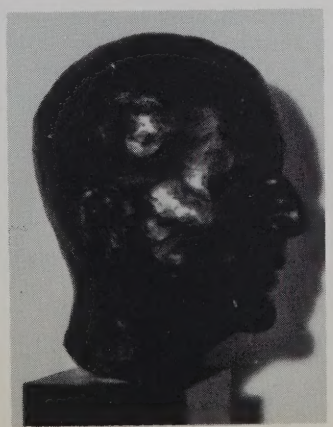
772 BASBAUS, H. *Standing Woman*. Wood. Ht. 124.5 cm. Signed. *91.276.43. New York, NY. Jan. 1, '89.

773 BASBAUS, H. *Standing Woman*. Stained wood. Ht. 198.0 cm. Elongated figure of a woman with no features indicated and her hands at her side. *91.276.44. New York, NY. Jan. 1, '89.

774 HENRIQUEZ, Fiore de. *Olive Tree*. Bronze. Ht. 31.8 cm. Signed. Gold brown patina. *91.276.51. New York, NY. Jan. 1, '89.

775 HENRIQUEZ, Fiore de. *Paolo and Francesca*. Bronze. Ht. 33.0 cm. Lovers from Dante's *Divine Comedy*. Dark brown patina. *91.276.53. New York, NY. Jan. 1, '89.

776 HENRIQUEZ, Fiore de. *Portrait of Lucien Brownstone*. Bronze. Ht. 31.8 cm. Dark brown and green patina. Mounted on a stepped black base. *91.276.49. New York, NY. Jan. 1, '89.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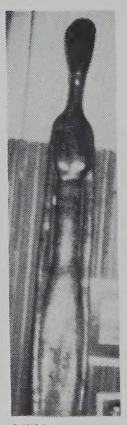
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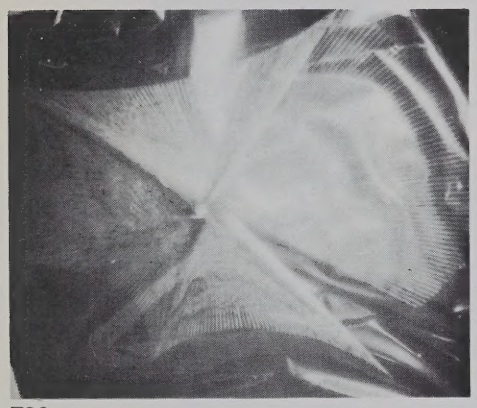

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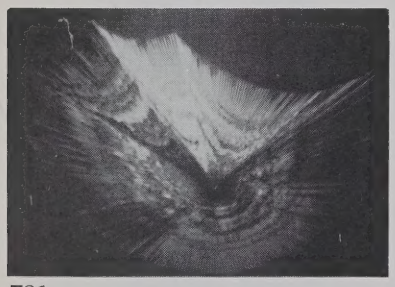

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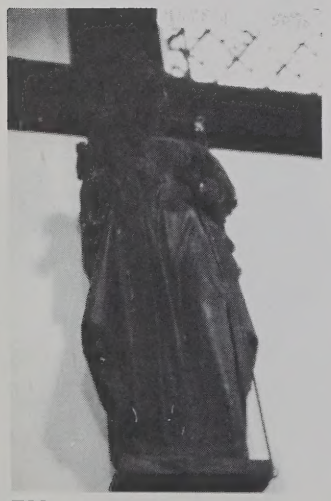

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777 HENRIQUEZ, Fiore de. *Portrait of Lucien Brownstone.* Bronze. Ht. 31.8 cm. Dark brown patina. 91.276.50. New York, NY. Jan. 1, '89.

778 HENRIQUEZ, Fiore de. *Tree of Life.* Bronze. Ht. 41.9 cm. Signed. Abstract form with large leaf-like projections on each side. Dark brown patina. *91.276.52. New York, NY. Jan. 1, '89.

779 SOLAROLI. *Three Seated Figures.* Bronze. Ht. 17.8 cm. Signed. Two female figures and one apparently male figure seated on a square. One female figure appears to be nude. Gold brown patina. *91.276.56. New York, NY. Jan. 1, '89.

780 TOBAS, Christian. *Abstract Arrangement.* Wire. 50.8 x 101.6 cm. On a black ground in shades of yellow, red/orange, and blue/green. *91.276.57. New York, NY. Jan. 1, '89.

781 TOBAS, Christian. *Abstract Arrangement.* Wire. 58.4 x 78.7 cm. On a black ground in shades of blue, yellow, green, and red/orange. *91.276.58. New York, NY. Jan. 1 '89.

French, 15th Century

782 Unknown. *Madonna and Child.* Wood. Ht. 114.5 cm. The Virgin Mary holding the Christ Child in right arm, her left hand held in front of her body with the palm up; the Christ Child with his right arm and hand held up and looking to the Virgin's left. *91.283.1. Brattleboro, VT. May 15, '90.

French, 19th Century

783 RODIN, Auguste (1840-1917). *Female Nude.* Bronze. Ht. 33.0 cm. Signed on the foot. Bears the marks for the Alexis Rudier foundry. In the form of a nude female figure holding her left leg up against her chest. *91.257.1. Los Angeles, CA. Nov. 1, '90.

783

784

French, 20th Century

784 BROCHET, H. *Mother and Child.* 1964. Polychromed wood. Ht. 57.2 cm. Signed. Dated: 1964. Woman with brown hair wearing a bluish-green gown and with bare feet holding a small nude male child with brown hair. *91.276.45. New York, NY. Jan. 1, '89.

785 LIPCHITZ, Jacques (1891-1973). *Spirit of Enterprise.* Bronze, Ht. 25.4 cm. Signed. Open free-form of diamond shape resembling a tree with a bird form perched on a branch. Dark brown patina. *91.276.54. New York, NY. Jan. 1 '89.

786 LIPCHITZ, Jacques (1891-1973). *Spirit of Enterprise.* Bronze. Ht. 25.4 cm. Signed. In the form of a running or striding male figure with a cloak streaming behind him and a bird form perched on a tree-stump-like form. Green patina. *91.276.55. New York, NY. Jan. 1, '89.

785

786

German, 16th Century

787 Unknown. *The Resurrected Christ.* Gilded and polychromed wood. Ht. 90.0 cm. *91.295.1. Prenzlau, Brandenburg, Germany. Jan. 27, '91. *Recovered.*

788 Unknown. *St. Ann, the Virgin Mary, and the Christ Child.* Gilded and polychromed wood. Ht. 80.0 cm. *91.295.3. Prenzlau, Brandenburg, Germany. Jan. 27, '91. *Recovered.*

789 Unknown. *St. Barbara.* Gilded and polychromed wood. Ht. 80.0 cm. *91.295.2. Prenzlau, Brandenburg, Germany. Jan. 27, '91.

790 Unknown. *St. John.* Gilded and polychromed wood. Ht. 80.0 cm. *91.295.16. Prenzlau, Brandenburg, Germany. Jan. 27, '91. *Recovered.*

791 Unknown. *St. Mathias.* Gilded and polychromed wood. Ht. 80.0 cm. Holding an axe in his right hand. *91.295.11. Prenzlau, Brandenburg, Germany. Jan. 27, '91. *Recovered.*

792 Unknown. *St. Matthew.* Gilded and polychromed wood. Ht. 80.0 cm. Holding a quill pen in his right hand. *91.295.10. Prenzlau, Brandenburg, Germany. Jan. 27, '91. *Recovered.*

793 Unknown. *St. Maurice.* Gilded and polychromed wood. Ht. 80.0 cm. Represented as an African wearing a turban. *91.295.13. Prenzlau, Brandenburg, Germany. Jan. 27, '91. *Recovered.*

794 Unknown. *St. Paul.* Gilded and polychromed wood. Ht. 80.0 cm. *91.295.15. Prenzlau, Brandenburg, Germany. Jan. 27, '91. *Recovered.*

795 Unknown. *St. Thomas.* Gilded and polychromed wood. Ht. 80.0 cm. Holding a carpenter's rule in his right hand. *91.295.9. Prenzlau, Brandenburg, Germany. Jan. 27, '91. *Recovered.*

796 Unknown. *Three Figures on Horseback.* Polychromed and gilded wood. Part of an altar predella. *91.295.17. Prenzlau, Brandenburg, Germany. Jan. 27, '91. *Recovered.*

German, 20th Century

797 FIORI, Ernesto di. *Portrait of Ethel Brownstone.* Bronze. Ht. 55.9 cm. Signed. Dark brown patina. *91.276.46. New York, NY. Jan. 1, '89.

Portuguese, 18th Century

798 Unknown. *Our Lady of the Conception.* Polychromed wood. Ht. 100.0 cm. Wearing a sky blue and gold cloak. *91.298.1. Roca do Vouga, Portugal. Nov. 25, '90.

799 Unknown. *St. John the Baptist.* Polychromed wood. Ht. 50.0 cm. Wearing a garment of camel's hair and carrying a lamb. *91.298.3. Roca do Vouga, Portugal. Nov. 25, '90.

Portuguese, 19th Century

800 Unknown. *Sacred Heart of Jesus.* Polychromed ceramic. Ht. 50.0 cm. Christ wearing a red toga over a white shirt. *91.298.2. Roca do Vouga, Portugal. Nov. 25, '90.

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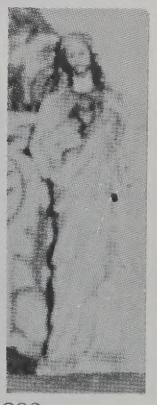
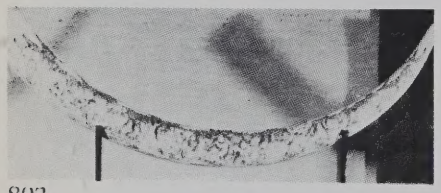


800

Decorative Arts

801 *detail*

802



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803 *detail*

Folk Art

American, 19th Century

801 DAVIS, H. *Portrait of Erasmus Darwin Waldo*, 1832. Oil on canvas. 50.8 x 76.2 cm. Portrait of a man with dark hair wearing a white shirt and black cravat and black coat against a dark background. *91.284.1. San Diego, CA. May 13, '91.

Icons

Russian, 17th Century

802 Moscow School. *Christ*, 1725. 53.0 x 43.0 cm. *91.291.3. Uccle, Belgium. Feb. 28, '91.

Ivories

Chinese, 19th Century

803 Elephant's tusk. Ivory. Signed. Large carved tusk with figures of people and animals among flowers on one side and children playing in a park on the other. *91.291.4. Uccle, Belgium. Feb. 28, '91.

Japanese, 19th Century

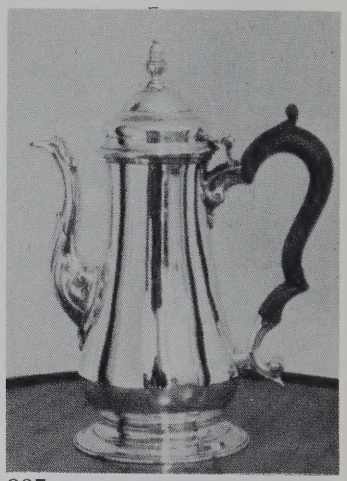
804 Dagger. Ivory. L. 39.0 cm. Carved and engraved with a horseman, characters, and the sacred dragon with the handle in the form of a dragon's head and monkeys. *91.291.5. Uccle, Belgium. Feb. 28, '91.

Silver

English, 18th Century

805 Coffee pot. Georgian. Silver. The postal code "Y05 9EX" is marked in ultraviolet pen on the bottom of the pot. Also bears a London assay mark and the wood handle has been repaired with glue. *91.297.1. Aldborough, England. Nov. 6, '90.

804



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Ethnographic Objects

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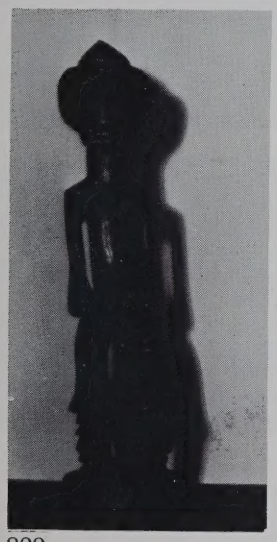

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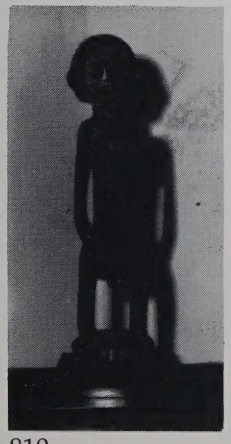


810

Objects of Art

African, 20th Century

806 Ancestral figure. Lobi (Burkina Faso), ca. 1935. Wood. Ht. 30.0 cm. Female figure with arms outstretched and balancing a jar on her head. *91.305.4. Montreal, Quebec, Canada. Mar. 27, '91.

807 Ibeji female figures. Yoruba, Nigeria, ca. 1935. Wood. Ht. 22.0 cm. A pair of figures, each with hair dressed in a conical form, bare breasts, and strings of cowery shells attached to their arms. *91.305.3. Montreal, Quebec, Canada. Mar. 27, '91.

808 Ibeji male and female figure. Yoruba, Nigeria, ca. 1935. Wood. Ht. 23.0 cm. A male figure wearing a skirt-like costume and a necklace, and a female figure wearing a necklace, her breasts bare and her body decorated with triangular designs. *91.305.2. Montreal, Quebec, Canada. Mar. 27, '91.

African, Century Unknown

809 French Sudan ("Dogon but Habbe"). Female figure. Wood. Ht. 59.7 cm. Nude, with triangular headdress and ovals on the side representing hair, hands resting on her thighs and knees slightly bent, appears to be standing on a platform with a quilt-like pattern. *91.276.37. New York, NY. Jan. 1, '89.

810 Unknown. French Sudan (Dogon Tribe). Male figure. Wood. Ht. 52.1 cm. Dark brown patina. *91.276.39. New York, NY. Jan. 1, '89.

811 Unknown. Head. Wood. Ht. 19.1 cm. Dark brown patina. *91.276.38. New York, NY. Jan. 1, '89.

813 *cover*

Asian Art

Paintings, Pastels, Mixed Media Works, Watercolors

Chinese, 19th Century

812 Unknown. *Two Travellers and a Horse*. Watercolor on silk(?). 48.3 x 34.3 cm. *91.276.64. New York, NY. Jan. 1, '89.

Ceramics, Pottery, Porcelain

Chinese, 18th Century

813 Covered vase. Porcelain. Mandarin-style. One of a pair decorated in blue and famille rose with figures in an outdoor setting, a house on the left and mountains in the background; the cover with flowers and knop in the form of a seated dog. Registered under museum no. "C.34&A-1932." *91.301.1. Ipswich, England. May 28, '91.

812

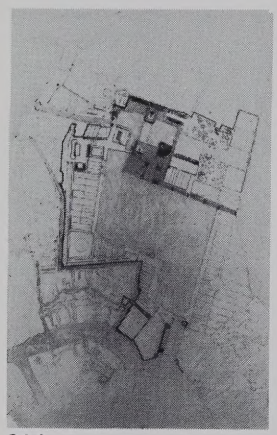
813

Miscellaneous Objects

Books, Documents, Manuscripts, Maps

American, 20th Century

814 KAHN, Louis. *Plan for the Palazzo dei Congressi, Venice, Italy,* 1972. Colored pencil on paper. 99.1 x 155.2 cm. Architectural drawing of the Arsenal site. Slight irregularities at the corners. *91.288.1. Philadelphia, PA. Apr. 17, '91.



814

Iranian, 14th Century

815 *Koran,* 1375. 42.0 x 31.5 x 5.0 cm. Chapter entitled "Tobeh" of 50 pages written in gold in Naskh script with seven lines of script per page with each line annotated in Persian. Registered under no. 412 in 1897. *91.293.3. Shiraz, Iran. Jan. 1, '91.

816 *Koran,* 1375. 43.0 x 41.5 x 7.0 cm. Part of the Koran in a volume of 54 pages written in Naskh script with a semi-circle visible at the top of each page. 91.293.4. Shiraz, Iran. Jan. 1, '91.

Iranian, 15th Century

817 *Koran,* 1411. 32.0 x 24.0 x 5.0 cm. The chapter entitled "al Zomar and Moman," in a volume of 37 pages, in Naskh script with each page having three lines in gold interspersed with four lines of verses written in black ink. Registered under No. 425 in 1897. *91.293.1. Shiraz, Iran. Jan. 1, '91.

818 *Koran,* 1411. 37.0 x 28.0 cm. Chapter entitled "Vazzoha, Valleil and Alam Nash Rah" in a volume of 52 pages each with five lines of text per page in Naskh script embellished with gold. Registered under No. 426 in 1897. *91.293.2. Shiraz, Iran. Jan. 1, '91.

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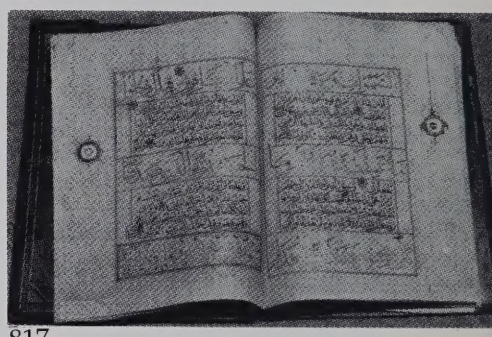

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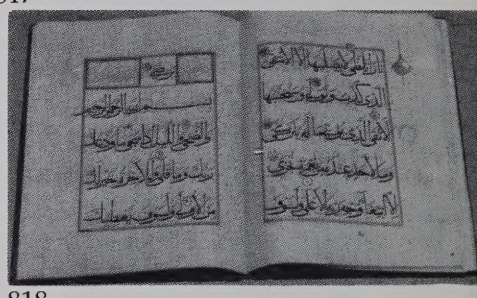

818

Just In . . .

This Near Eastern, probably Persian, green porcelain cup with 17th-century silver gilt mounts and its accompanying tool-decorated red leather case were stolen from Ham House, near Richmond, Surrey, in England. The house is administered by the Victoria and Albert Museum. Six other items, including a 17th-century spoon in a leather case from the Prague Imperial Court Workshop, were also taken during the May 25 theft. Further details will appear in the next issue of *IFARreports.* If you have any information on the above, please contact:

Miss Ann Buddle, Registrar
The Victoria and Albert Museum
Cromwell Road, South Kensington
London SW7 2RL

Telephone: 011-44-71-938-8376
Fax: 011-44-71-938-8619

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Louis Kahn's 1972 plan for the Palazzo dei Congressi in Venice, stolen in Philadelphia .